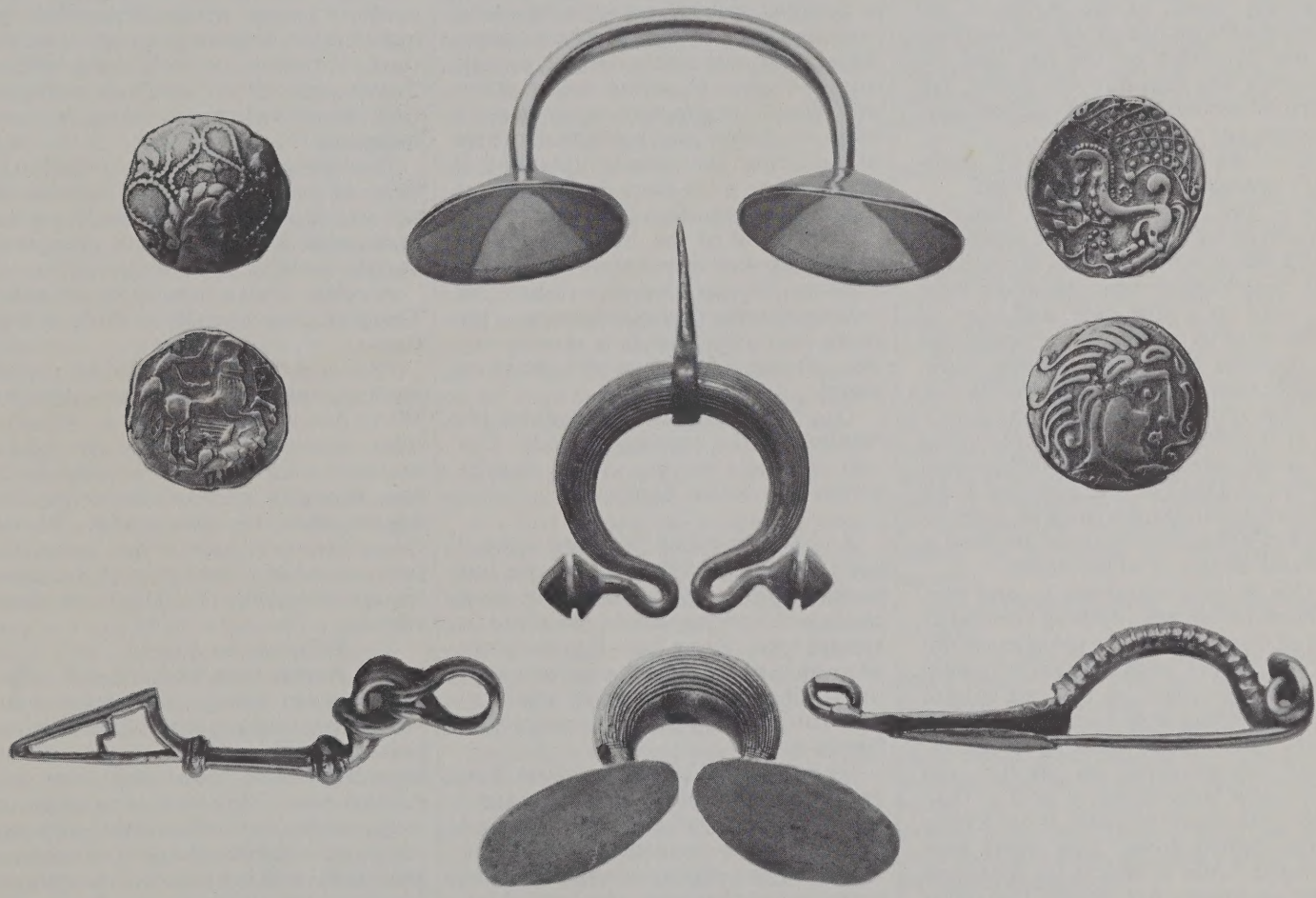
Stolen Art Alert

Formerly ART THEFT ARCHIVE Newsletter *Volume 1 / Number 11 / November 1980*

Prehistoric Gold Artifacts Stolen from the Metropolitan Museum of Art in New York City



Security Dialogue

In the last year, there has been a significant increase in losses of small, precious objects from museums in America. The trend is notable because the objects were often displayed in closed exhibition cases that would have appeared secure against theft, and most of the losses also occurred during daytime hours. In the last month, three important decorative arts thefts have taken place: at The Metropolitan Museum of Art, where seven prehistoric gold artifacts disappeared; at Asia House in New York, where a Ch'ing period jade was taken; and at the Payne Art Center in Oshkosh, Wisconsin, where the Gray Collection of Russian decorative arts was on temporary exhibition. The latter burglary, which bypassed one alarm system but activated a second one, nevertheless resulted in the loss of nine unique gold works by Fabergé.

The apparent sophistication of these thefts has led IFAR to conduct the interview, reproduced below, on security in museum exhibition areas. Mr. Allen Gore, Director of Security at The Metropolitan Museum of Art, has been kind enough to discuss this subject with us.

Q — Mr. Gore, can you reconstruct the scenario of your recent loss of seven gold objects from a case in the Museum's Byzantine corridor?

A — We discovered the loss on October 14, the day after the museum had been closed for Columbus Day. The objects were in a small, L-shaped case mounted on the wall. On that day, we discovered that three of the screws that secure one side and part of the front edge of the case were missing, and the plexiglass was out of place. A fourth screw had been taken out and replaced, but not in its original hole. All the objects taken were in the back corner of the case, and the thief must have bent the plexiglass outward far enough to get his hand in.

Before the theft, another object in the same case had been removed by the staff. There was a sign in the case indicating its removal, and we think this slowed down detection of the loss. We don't know precisely when, in the period of the weekend the loss occurred, but we think it was probably on the day that the museum was closed to the public, but open to various tradespeople and contractors and staff.

Q — Can you give a security manager's appraisal of what happened?

A — Yes. A curator in the Medieval department wanted to put a number of small pieces on exhibition. He went to our design department and asked them to make up a little case, and gave an estimate of its dimensions. A small case of plywood and plexiglass was made, and the curator then put the objects in it, with the appropriate signage and graphics to describe each piece. The plexiglass cover was screwed in with Phillips-head screws, and the case was installed. It did not contain an alarm system because the security department was not involved in the case design or its placement.

This is understandable in one way. Seldom before has anything been taken out of this museum, or other museums for that matter, with as much frequency as now. For years art was just considered something to be looked at. Thieves made no effort to steal small pieces. They concentrated on jewelry and gold—and large pieces of gold at that, since gold was worth only about $35 an ounce melted down. Now times have changed. Gold is selling for $700 and $800 an ounce. Art objects that years ago wouldn't have made the risk worthy of the deed now make the risk well worthy of the deed. Art has increased as much as 15-fold in value in the last few years.

Q — What immediate measures would be effective for a museum that has cases that may now be vulnerable to theft?

A — First of all, every case should have some sort of alarm system contained in it, that is electronically supervised and can't be defeated. These are not very expensive systems to install, given the fact that you're putting a quarter or half a million dollars in art into one case.

Q — Can an existing central alarm system be used to monitor cases inside a museum?

A — Yes. There are dozens of ways they can be linked. The simplest form is a "looping system" between the cases, with an electronically supervised loop. This means that all the cases in a single zone are linked by wiring to each other, and that if anyone were to try to cut a wire or defeat the system anywhere along the line, the alarm would sound. It would alarm if the cases opened or were violated in a way they shouldn't be.

At the end of this loop, one places end-of-the-line terminators or valued resisters. The terminator measures the voltage coming through the wire in the immediate zone that it is monitoring. Any change of voltage will cause an alarm.

Q — What about simpler methods for reinforcing the existing security. Can you comment on the use of security screws and similar hardware?

A — The so-called "security screws" are a misnomer, I think. They are just normal spiral screws that have been made with various forms of heads to fit special tools. Some have figure-eight's, some have a hexagon indentation on the back. These are supposedly made so that you can only get them out with a special tool.

We've found that that's not true. You can put a small molded screwdriver into any of the hexagon-shaped screws and turn them out with no trouble. And even with the figure-eights, as long as you can get torque on the screw, you can fashion almost any small tool to turn it out.

What has to be developed in the screw family is something that has a flush head, and has cuts in it that are off-set so that a combination of two points must be used to give torque. Then you would have to have a secure instrument to take the screw out. N.A.S.A. has developed something like this, but it's classified, and so far we can't get our hands on it.

Another emergency solution is to seal the backs of exposed screws with resin epoxy; that makes it impossible to put a tool into the slots. The drawback there is that curators can't open the cases to take things in and out without dissolving the epoxy. That's a messy job. But this can be used to increase security in temporary installations.

Another alternative is flashing or backing over the backs of the screws, to conform to case design. This will help quite a bit to discourage an opportunity thief. However, we find cases where thieves removed the moldings and *then* took the screws out of the cases. It is not foolproof.

Q — Is it possible that, given the flexibility of plexiglass and the fact that it will not shatter, someone could get an instrument in between the plexiglass and the molding and cut the screws.

A — No. That's not really possible. The plexiglass should be flush in the frame.

This question of flexibility raises another experience we had here, though. We've discovered with certain installations, where a large sheet of plate glass has been used to cover an exhibition area, that glass itself will flex to quite a degree when the span is wide. We've found instances here where, after the fact, we've had to take steps to decrease the amount of flexibility in those glass sheets.

Q — What can be done?

A — Rather than go back and redesign the cases, which are expensive, you have to put in clips that will adhere to a point in the glass, to keep a companion piece from being pulled away from the primary piece. They are not too aesthetically pleasing, but we found that without them you could flex the glass enough to get a hand or an instrument in to disturb what's on display, or even to take a small enough object out.

STOLEN ART ALERT is published twelve times a year by the R.R. Bowker Company (a Xerox Publishing Company), in association with the International Foundation for Art Research. Editorial inquiries should be directed to International Foundation for Art Research, 46 East 70th Street, New York, N.Y. 10021, 212-879-1780. Subscription inquiries and change of address should be directed to Stolen Art Alert, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036, 212-764-5100. Subscriptions: $48 a year (In Canada and Mexico, add $4 per subscription; in Pan America, add $12 per subscription; elsewhere, add $15 per subscription).

ISSN 0197-0208

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International Foundation for Art Research, Inc.
Edwin L. Weisl Jr.
President
Bonnie Burnham
Executive Director
Mary Ellen Guerra
Research Associate

R.R. Bowker Company, Data Services Division
Andrew H. Uszak
Vice President, Data Services/Systems
Gertrude Jennings
Editor-In-Chief, Department of Bibliography
Peter Simon
Senior Database Production Manager, Department of Bibliography

Q — Are plexiglass domes a particularly vulnerable installation to theft?

A — If so, it's because they're improperly installed. To be secure, you have to make an initial investment in a design that discourages theft, and in an alarm system. In the long run, it's well worth the return. I'm sure the payout for insurance premiums in a museum or gallery could be reduced substantially if you could show the insurance carrier that you have taken really good precautions. It's worth it to the insurance company and makes for less expenses all around.

Q — How does one evaluate the hardware that is on the market, in order to choose the best equipment?

A — The way that case alarms should be approached is from the viewpoint of need. What am I displaying? What are the risk hazards of the display? Where does it sit geographically? What is the traffic around it? What is the guardianship in human beings vis-à-vis the number of people who come in? What is the value of the items, their size? All these factors have to be taken into consideration before you can say you have to use a certain type of alarm. It could be you need only a one-legged reporting alarm feature. In other words, you can alarm one point, the point that anybody would have to go through to get into the case. Otherwise, you might alarm the perimeter of the case, and if the object itself is very valuable, you might also want to alarm *it*.

There are cases where you can work off the electric current—the AC—and use a battery as a back-up. And there are cases where you have no way of getting AC in, so you have to use a battery system with a local alarm and/or a radio transmitter in there, to relay a signal back to a trip which will notify a central point. This system is not expensive.

Q — What kind of costs are involved?

A — Radio transmitters need be no more expensive than garage door openers. Here, you get into salesmen and companies. Some companies stick a tag on a device and charge six times the basic price because it's 'security' equipment, when it's no more than a garage-door opener—a basic RF transmitter with a frequency. As you get into more sophistication and quality, however, you logically spend more.

Q — Some small museums are willing to invest a little in basic security devices, but do not have money budgeted for guardianship and maintenance of an elaborate system. What do you recommend?

A — A local annunciator does a lot of good, and you should at least install that. That means that a siren or some loud tattletale will go off at the case site, and if possible at a control office or console room. But even if you don't have the transmission to a remote point, in a truly localized situation, an alarm will most likely chase away the burgler. He won't know whether it's going out into some response area, and he'll leave. The benefit is that it will discourage a thief from continuing to operate on that case or from going on to another and another. It keeps the losses minimal.

Q — What about the daytime situation, where someone will systematically tamper with a case until he can quickly remove something from it. How can a museum prevent this?

A — With guardianship that is alert to these situations. That comes from training and instruction. Then you can minimize the risk that something will happen.

If someone returns enough times to the same case, it will raise questions in the mind of the guards as to what the purpose is. Guards can be aware of how someone is looking; they develop a kind of sixth sense—a sense of what's going on when people approach or look at art.

A spin-off of this is the fact that, in an institution as large as this, we have to reject undesirable people.

Q — Can you actually throw someone out?

A — Actually, we ask them to leave, but in such a way that they know the next step is that they'll be taken out. We don't give them the option, once we've decided that they're not the kind of people we want in here. It takes an overt act on their part to make us feel that way.

Q — How sensitive are museum directors and administrators to the needs and principles of security?

A — For so long, the security department has been treated as a stepchild in the family. The security office was in the basement, while the other administrative offices were upstairs. Quite often, no more thought was given to the security department or its guards and supervisors than that they were there to wear a uniform and act as scarecrows.

Security is more complex and should be more intricately involved in the management of the museum—from its input into the special exhibition areas for pedestrian control, to fire safety. Security is there for the protection of the personnel of the institution along with the public. Security should play a strong role in museum life, and it should be in at the ground-floor level, when the decision-making takes place and the budget is put together, given the trends and the situation we face today.

Q — This interview represents a point of departure for your museum, in allowing you to answer questions about its security. Many people in the museum profession feel that there has been a certain amount of overstatement in the reporting of art theft. How would you evaluate the importance of the risk that we've been talking about? What is the importance of improving the security of permanent installations, among other considerations that museums have?

A — I don't want to sound self-serving, but to try to say it as objectively as possible, security is a high priority. Wherever art resides today, it's a tempting or tantalizing object for thieves. The number of art thefts in the last five years in Europe and the US is incredible. They're occurring almost daily in this country and in this city. The publicity that the auctions are getting is fuel for the desire to steal and turn into cold cash those pieces of art that a thief would never have thought to get involved with before.

Now its irreversible, given so many factors like the justice system, the punishment that's meted out for certain crimes. Non-violent crimes are considered almost a social disease. The risk hazard for the criminal has lessened for material goods—for stealing art and turning it into cash.

Q — Are you beginning to have trouble sleeping at night?

A — We feel less secure now than we did five years ago. I'm sure my counterparts in this business would voice the same feeling. It's not an alarmist's viewpoint. It's a practical person's view of what's going on and what he or she has to be responsible for safeguarding.

The media can't promote it any higher than it is. We know the facts. It's a serious problem, and it's a growing problem that has to be faced and dealt with. We have to stop playing 'catch-up ball.' We have to constantly be researching and developing new techniques, ideas, defenses, to be ahead in the game of security.

Q — Is there anything you would like to add?

A — I'd like to point out that most often there's reluctance on the part of the high management of museums to allow their security people to discuss these things. Even though we're not giving away any family secrets, there seems to be a paranoia about letting security people voice their views. That's not so with this institution, which is a credit to its high management.

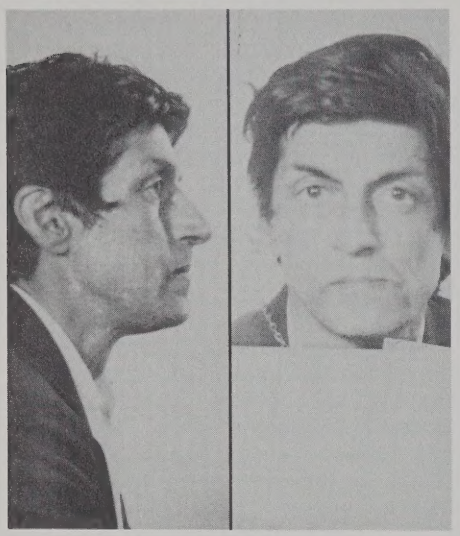
Q — In my experience, it's the thieves who give away the family secrets. If the institutions had begun discussing these issues two or three years ago, many of the things that are happening now could have been avoided.

A — I agree with that.

Editorial Photo Captions

European Bronze Age and Roman gold antiquities discovered missing from the Metropolitan Museum's Byzantine Corridor during October (ns 100-103, 116-19 this issue).

ARREST



Paul Marsden

On October 7, a German Meissen figure of a Musician in eighteenth-century French ormolu mounts was stolen from The Antique Company, 48 East 57th Street, New York. On October 13th, a man was charged with grand larceny in connection with the theft. He is identified as Paul Marsden, 42, of Flushing, NY.

Marsden's arrest is the result of a year-long investigation by the New York Police Department's Midtown North Precinct, focused on shoplifting thefts from Manhattan galleries, which have occurred by the dozens in the last year. The Midtown North Precinct has issued this statement about Marsden:

> The method of operation is that he is accompanied by a female and will try to pass himself off as an art dealer or someone who is shopping for a buyer. He will sometimes take pictures which he then gives to shoplifters, or he will create a disturbance, during which a piece disappears. Sometimes it is done by sleight of hand. The end result is the same in that the piece and the people are gone.

The woman who accompanied this suspect on the day of the Antique Company theft has not been arrested. Anyone who has information which might be helpful in the prosecution of this case, or in the apprehension of other members of this group should contact IFAR at 879-1780 or the Midtown North Precinct at 399-9303/9323/or 9311.

LETTERS

Dear IFAR:

I write to inform you of the return of the stolen sampler to our collections. As you indicated, the work of our local police department proved important. They traced the sampler to its last owner, who (reluctantly) sold it back to the young man who bought it innocently at the flea market. Your publishing the sampler was instrumental in convincing the last owner that he would not be able to sell it for a good price. Therefore, we were able to settle the whole matter out of court.

Thank you again for your help. I am very pleased that this sampler is now available for publication by several needlework scholars.

Sincerely,

Jeanne A. Vibert
Research Curator
Newport Historical Society
Newport, R.I.

American Sampler recovered by the Newport (RI) Historical Society.

CONFERENCE

New World Conference on Rescue Archaeology, to be held in Quito, Ecuador, April 5-10, 1981. To register, write to Rex Wilson, National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, DC 20036.

PRECIOUS METAL ALERT

The New York Police Department is making daily tabulations of thefts involving gold and silver objects. Immediate reporting of important losses may lead to their recovery. IFAR is aiding in the forwarding of reports of losses involving gold or silver works of art. Any such theft should be reported on the day of loss to IFAR, 879-1780.

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

*The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.*

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

RECOVERIES

A work by Lucien Freud entitled *Unripe Tangerienes,* stolen in London, England in October 1979 *(Stolen Art Alert,* January 1980, no 40), has been withdrawn from a sale at Christie's in New York and returned to its owners. *Previously recovered in London from the same loss are:*

Michael Andrews, *Study of a Head with Green Turban (Stolen Art Alert,* January 80, no 33);

Michael Andrews, *Study of a Head with White Hat (SAA,* Jan 80, no 34);

Peter Blake, *Boy with Paintings (SAA,* Jan 80, no 36);

Peter Blake, *Irish Lord X (SAA,* Jan 80, no 37);

Peter Blake, *James Joyce as a Young Man (SAA,* Jan 80, no 38);

Lucien Freud, *Self-Portrait with Iris* (SAA, Jan 80, no 59);

Rita Ling, *Young man with Poloneck (SAA,* Jan 80, no 76);

Henri Matisse, *Femme Assise (SAA,* Jan 80, no 63);

Henri Matisse, *Seated Nude at a Table (SAA,* Jan 80, no 64).

Still missing from the theft are:

Francis Bacon, *Head on a Black Ground* or *Head #1 (SAA,* Jan 80, no 35);

Peter Blake, *Les Orchidees Noires (SAA,* Jan 80, no 39);

Tom Phillips, *Burnham on Sea (SAA,* Jan 80, no 41).

*

Henri Matisse drawing, *Head of Theanor,* 1945 (IFAR no 77.329.2, in Index of Stolen Art/1977). Recovered in Parsippany, NJ.

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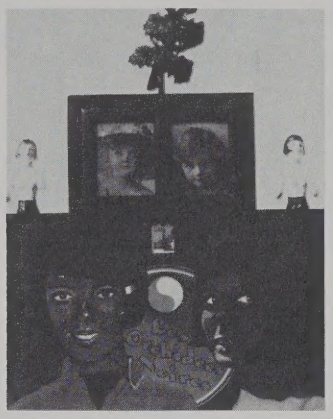
Norman Rockwell, *Travelling Salesman (Stolen Art Alert,* Feb 80, no 9). Recovered in Trenton, NJ.

STILL MISSING: Francis Bacon, *Head on a Black Ground.*



STILL MISSING: Tom Phillips, *Burnham on Sea.*

STILL MISSING: Peter Blake, *Les Orchidees Noires.*

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 19th Century

1. **Samuel COLMAN** (1832-1920). *Mountains, Castle and Stream.* Watercolor. Approx 25.4 x 43.8 cm. Signed. Moorish castle on a hill at left over a river which runs across lower third of the picture. Predominantly brown and blue tones. Water stained. In a gold frame with blue inset, gold beading next to picture. *80.294.1. Old Greenwich, Ct. 13 Sep 80.

2. **Samuel COLMAN** (1832-1920). *Rock of Gibraltar.* Oil on canvas. Approx 38.1 x 61 cm. Signed. Golden brown Rock of Gibraltar at right with sailboats at base. Mended hole in canvas in sky area. *80.294.2. Old Greenwich, Ct. 13 Sep 80.

3. **John Henry TWACHTMAN** (1853-1902). *Autumn Scene.* Oil on canvas. 27.9 x 40.6 cm. Signed. Prov.: Estate of Edith Reynolds. Autumn landscape with a man raking leaves at center. Lacy tree shapes with one evergreen at left. Predominantly burnt orange and olive tones. Gray frame with burnt-orange inset. *80.294.3. Old Greenwich, Ct. 13 Sep 80.

1. Colman

5. Gropper

American, 20th Century

4. **William GROPPER** (1897-1977). *Dream,* 1948. Oil on canvas. 40.6 x 55.9 cm. Woman in l/l corner with bare legs leans her head way back, raises her arms up toward a bright shape in the u/r corner. At center of painting is a cluster of flower-like objects. *80.285.5. Chicago, Il. Oct 79.

5. **William GROPPER** (1897-1977). *The Duchess,* 1963. Magna on canvas. 71.1 x 96.5 cm. Woman with shoulder-length dark hair dressed in short nightgown with low scooped neckline, ruffled edges, rests on a couch with print upholstery piled with pillows and rumpled drapery. *80.285.1. Chicago, Il. Oct 79.

6. **William GROPPER** (1897-1977). *Mardi Gras.* Gouache. 76.2 x 66 cm. 80.285.2. Chicago, Il. Oct 79.

7. **William GROPPER** (1897-1977). *Night.* Mixed media. 50.8 x 83.8 cm. 80.285.3. Chicago, Il.

8. **William GROPPER** (1897-1977). *Two Friends.* Oil on canvas. 40.6 x 50.8 cm. 80.285.4. Chicago, Il. Oct 79.

9. **Robert HENRI** (1865-1929). *Evening-Wet Weather.* Oil on panel. 15.2 x 24.1 cm. Prov.: Estate of Edith Reynolds. Impressionistic street scene of people walking in the rain. Heavy impasto. Ornate gold frame with gold inset.
*80.294.4. Old Greenwich, Ct. 13 Sep 80.

10. **Charles R. KNIGHT** (#1874-1953). *Dodos (Three),* 1946. Oil. Approx 50.8 x 55.9 cm. Signed and dated l/r: "Chas. R. Knight, 46" with a logo beside the date. A similar signature and logo less distinctly written in l/l corner. Family of three dodos, full right profile of the male in center foreground. Mother and baby dodo sitting at base of tree at left. Other foliage seen behind father.
*80.290.4. Los Angeles, Ca. missing since 1977.

11. **Charles R. KNIGHT** (1874-1953). *Moas (Four).* Oil. Approx. 50.8 x 55.9 cm. Four ostrich-like birds seen in a right profile running across a plain with trees in the background.
*80.290.3. Los Angeles,Ca. missing since 1977.

12. **Charles R. KNIGHT** (1874-1953). *Mosasaur,* 1946. Oil. Approx 50.8 x 55.9 cm. Signed and dated l/l: "Chas. R. Knight, 46" with a logo beside the date. Creature with two pairs of flippers, a fish-like body, small pointed head with sharp teeth in large mouth, swims after a smal fish. Other fish seen in background.
*80.290.2. Los Angeles, Ca. missing since 1977.

13. **Charles R. KNIGHT** (1874-1953). *Tyrannosaurus Rex,* 1946. Oil. Approx 50.8 x 55.9 cm. Signed and dated l/l: "Chas. R. Knight, 46". Dinosaur stands in three-quarter left profile in center foreground with minimal landscape details in background.
*80.290.1. Los Angeles, Ca. missing since 1977.

14. **Ernest SMITH** (1907-75). *Lunette.* Watercolor. 40.6 x 50.8 cm. Signed l/r with a stylized: "ES". Depicts Iroquois symbolism. A mask-like head with teeth bared, is between two rattles inside a lunette bordered by stick figures holding hands, and circular motifs. Pendant from the ends of the lunette are two more mask-like faces. A sun with stylized rays is above at center.
*80.288. Rochester, N.Y.

Dutch, 19th Century

15. **Dionys van DONGEN** (1748-1819). *Landscapes (Two).* Oil on wood. 58 x 79 cm. Pair of pastoral scenes of grazing cows. Two figures with cows at left and a small tree at right in one painting. The other has a tree at left and a deep landscape. On a hill at center are three cows and a clump of trees at right.
*80.302.4a-b. Perugia, Italy. 27 Feb 80.

English, 19th Century

16. **David BATES** (1841-1921). *The Water Rat.* Oil. 63.5 x 83.8 cm. Label fixed to back of canvas is serial no: "C.3958". In foreground is a river with bullrushes at each side and a water rat swimming to bank. In distant middle ground are three small figures harvesting. Background depicts Malvern Hills.
*80.310. London, England.

10. Knight

11. Knight

12. Knight

13. Knight

19. Corot

17. **John Anster FITZGERALD** (1819-1906). *Early Birds.* Watercolor. 14 x 38 cm. Five black birds in a landscape confronting some light colored sprite-like creatures.
*80.312. London, England.

French, 18th Century

18. **VAN LOO.** *Mother and Child.* 70 x 50 cm. Mother, wearing a wide hoop skirt, holds child who stands on a piece of furniture. Child wears a long dress and holds a string with both hands which connects with a toy cart on wheels. Floor is patterned with large circles in squares.
*80.319.2. Paris, France. 26 Nov 79.

French, 19th Century

19. **Jean Baptiste Camille COROT** (1796-1875). *Bergere lutinant sa chevre.* Oil on canvas. 61 x 43 cm. Signed l/l: "Corot". Ref.: A. Robaut, Corot, L. Laget, Paris, 1965, no. 1684. Seated shepherdess with prancing goat under a clump of tall trees at right. Small hill at left. Deep landscape recedes in center.
*80.279. Paris, France. 1974.

20. Att to **Jean Baptiste Camille COROT** (1796-1875). *Landscape.* Oil on canvas. Approx 43.2 x 53.3 cm. Signed twice l/r. Across lower third of painting is a pond with reflections in the water. A small fence runs along the far bank. On the shore is a row of trees, with a large tree at right, against a yellow sky. Heavy gray frame with a plate bearing Corot's name and dates.
*80.294.5. Old Greenwich, Ct. 13 Sep 80.

21. **Pierre Auguste RENOIR** (1841-1919). *Portrait de Nini Lopez,* 1876. Oil on canvas. 26 x 22 cm. Signed u/r: "Renoir". Ref.: Francois Daulte, Auguste Renoir, Editions Durand-Ruel, Lausanne, 1971, no 222. Bust-length, left profile portrait of a young woman with bangs and hair in a pompadour at crown, pulled back and tied with a ribbon at the nape of her neck. Her dress has a soft ruffled collar.
*80.280. Paris, France. 2 Feb 65.

22. **Theodore ROUSSEAU** (1812-67). *Landscape.* Oil on panel. 40.6 x 63.5 cm. Pastoral scene of trees, cows and a stream.
*80.289.1. Laguna Niguel, Ca. 12 Jul 80.

21. Renoir

French, 20th Century

23. **Alfred COURMES.** *La Route de St. Clair au Lavandou,* 1924. Gouache. 17 x 22 cm. Signed l/c: "A. Courmes". Written in script l/r: "La route de St. Clair Le Lavandou. Landscape with two repoussoir trees at right, a cliff with grass on top at left. A couple walks in middle ground, she holds an open parasol. Hills in background. Three telephone poles in a row at left.
*80.286. Paris, France. 23 Nov 79.

German, 15th Century

24. *St. Vitus and St. Catherine.* Oil on panel. Each 81.3 x 58.4 cm. Two wings of an altarpiece each with a standing, full-length figure. On the reverse is a green, decorative design.
*80.283.2-3. East Hampton, N.Y. Winter 79-80.

German, 18th Century

25. **F. C. or M. C. FRISCH.** *Portrait of Moses Mendelssohn.* Oil on canvas. 57.2 x 47 cm. Bust-length portrait of a middle aged man, his face in three quarter right profile. He has dark hair, a high forehead, a large nose, thick lips and a small beard. Looks at viewer. He wears a dark coat with a collar. Small, white ascot seen at throat. Dark background except for a small oval band which circles the figure.
*80.283.1. East Hampton, NY. Winter 79-80.

26. **Johann Carl Wilhelm ROSENBERG** (1737-1809). *View of Berlin.* Oil on canvas. 76.2 x 108.6 cm. Large square with buildings on three sides. Groups of people in eighteenth century costume and two horse-drawn carriages dispersed throughout the square.
*80.283.4. East Hampton, NY. Winter 79-80.

German, 20th Century

27. **Ernest Ludwig KIRCHNER** (1880-1938). *Stage Drop,* ca 1920. Oil on sackcloth. Three white tree trunks with yellow and green leaves with a bright blue sky showing between them. Largest tree on left has initials "H u A" in a heart on the trunk.
*80.305. Los Angeles, Ca. missing 1969-75.

Italian, 15th Century

28. **Bernardino Di BETTO** (Il Pinturicchio, 1454-1513). *Virgin and Child with Angels.* Diam 85 cm. Tondo with Virgin at center holding Christ on her lap, her right arm supporting him. Flanking them behind a stone wall are two praying angels. Deep landscape background.
*80.302.1. Perugia, Italy. 27 Feb 80.

23. Courmes

26. Rosenberg

25. Frisch

27. Kirchner

28. di Betto

29. Bazzi

41. Liani

33. Neapolitan School

Italian, 16th Century

29. **Giovanni Antonio BAZZI** (Il Sodoma, 1477-1549). *Holy Family.* Oil on wood. 120 x 80 cm. Seated Virgin holds, Child in her left arm and a book in her right hand. St. Anne and St. Joseph at her sides. Richly decorated baroque frame.
*80.302.2. Perugia, Italy. 27 Feb 80.

30. **VENETIAN SCHOOL.** *Deposition from the Cross.* Oil on canvas. 107 x 136 cm. Figure of Christ surrounded by six figures and an additional figure descending a ladder in foreground. Distant buildings at left and center background. Entombment of Christ at center right.
*80.303.4. Sclemo, Italy. 26 Jun 80.

31. *Venus and Cupid.* 63 x 43 cm. with frame 85 x 60 cm. Bare-backed and bare-armed woman on right kisses a baby with wings who has its hands on her shoulders.
*80.319.1. Paris, France. 26 Nov 79.

Italian, 17th Century

32. **Carlo DOLCI** (1616-86). *St. Cecilia.* 30 x 22 cm. Saint, looking up to her left, depicted with burning coals and a blue rose.
*80.319.4. Paris, France. 26 Nov 79.

33. **NEAPOLITAN SCHOOL.** *Bouquet.* Oil. 112 x 135 cm. Large arrangement of varied flowers in a vase which rests on a table.
*80.302.3. Perugia, Italy. 27 Feb 80.

34. **VENETIAN SCHOOL.** *Five Saints.* Oil on canvas. 155 x 87 cm. St. Barbara, St. Anthony and St. Agatha standin foreground. St. Appolina and St. Lucy seated amidst clouds. Two putti heads poking through clouds at top center. Saints carry their objects of attribution.
*80.303.3. Sclemo, Italy. 26 Jun 80.

35. **VENETIAN SCHOOL.** *Virgin and Child.* Oil on canvas. 115 cm sq. Seated Virgin holds the Child in her right arm. Angel at her left and three saints in foreground.
*80.303.2. Sclemo, Italy. 26 Jun 80.

36. **VENETIAN SCHOOL.** *Virgin and Child.* Oil on canvas. 172 x 115 cm. St. Roch and St. Sebastian at the feet fo the seated Virgin who holds the standing Child in her left arm. Two putti at each side at top.
*80.303.1. Sclemo, Italy. 26 Jun 79.

Italian, 18th Century

37. *L' aiuto della Madonna.* 75 x 115 cm. Young girl succoured by the Madonna who leads her through a door which is held open by a flying putto. Semi-circular format.
*80.317.2. Cremona, Italy. 10 Mar 80.

38. *Il delitto al Noveletto.* 75 x 115 cm. Semi-circular painting depicts a young girl sprawled on the ground being attacked by a standing man brandishing a knife in his right hand. His horse, seen from the rear, stands at left.
*80.317.1. Cremona, Italy. 10 Mar 80.

39. *Venetian Scene.* Oil on canvas. 21 x 15 cm, with frame 40 x 30 cm. Groups of people talk in front of an open church door on right. At left is a view of a canal.
*80.319.3. Paris, France. 26 Nov 79.

Italian, 19th Century

40. **Francesco LIANI.** *Daniel in the Lion's Den.* Oil. 2 x 1.3 m. Half crouching youth in center with arms outstretched, wearing sandals and loose robes. He gazes up to the right at two putti on a cloud. Setting is a classical amphitheatre, with lions and a bear surrounding Daniel. Shackles lie open across the stone floor.
*80.257.2. Naples, Italy. 26 Nov 79.

41. **Francesco LIANI.** *St. Eustace.* Oil. 2 x 1.3 m. St. Eustace in center kneels on left knee and holds his horse's bridle in his left hand. The horse stands behind him, his hat and bow lie on ground before him. A stag with a cross between its antlers is partly obscured by forest shrubbery. Two putti heads peer down from sky.
*80.257.1. Naples, Italy. 26 Nov 79.

Italian, 20th Century

42. **Francesco DEPERO.** *Vacca.* Oil on paper. 31.5 x30.5 cm. Signed l/r: "D.F.". Right profile of a cow with six legs rendered in simple shapes.
*80.314. Roveretto, Italy. 26 Aug 79.

Swiss, 19th Century

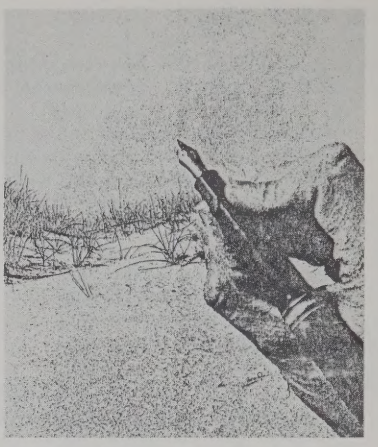
43. **Frank BUCHSER** (1828-90). *Corfiote dans jardin de cactus.* Oil on canvas. 37.1 x 56 cm. Sticker on back of frame marked with title, name of artist and no. 189.666.317. Greek woman from Corfu sits in a garden at center in front of a group of tall cacti at left. In background at right is a church bell tower. Dominant colors are greens and blues. In a brown wooden frame.
*80.318. Basle, Switzerland, 1 Mar 80.

PHOTOGRAPHS

44. *Photographs (Ninety).* All signed either on the face or the reverse. Collection of black and white photographs taken by renowned photographers during the period 1900-70. The most important is Stairway in Paris by Eugene Atget. Others included works by Manuel Alvarez Bravo, Paul Caponigro, Bruce Davidson, Robert Frank, Andre Kertesz, Herbert J. Seligmann and Spider Webb. For further information please contact: Carondelet Boulevard Detective Bureau, St. Louis, Mo., 314/444-5425.
80.291. St. Louis, Mo. 7 Apr 80.
Reward

American, 20th Century

45. **Ralph H. GIBSON** (b 1939). *Untitled.* 35.6 x 27.9 cm. No 21/25. A man's hand holding a pen is cut off at the right edge. He is drawing a landscape of sand dunes with stubble on them.
*80.308. San Francisco, Ca. spring 80.



48. Carrière

46. **Carleton WATKINS.** *The Half Dome from Glacier Point, Yosemite.* Albumen print mounted on board. Approx. 34.6 x 45.7 cm. Ref.: Era of Exploration, Metropolitan Museum of Art and New York Graphics, 1975, pl 22.
80.287. Chicago, Il.

PRINTS AND DRAWINGS

American, 20th Century

47. **Andy WARHOL** (b 1930). *Mao T'se Tung,* 1972. Serigraph. 91.4 cm. square framed. Rubber stamp signature on verso. No ?/250.
80.309.1. De Kalb, Il.

French, 19th Century

48. **Eugene CARRIERE** (1849-1906). *Child Asleep.* Pencil. Approx 22.9 x 17.8 cm. Bust-length left profile of a sleeping child.
*80.298. London, England. 1975.

49. **Camille PISSARRO** (1850-1903). *Mendiantes.* Color etching. 20 x 15 cm. Ref.: Loys Delteil, Le Peintre-Graveur Illustre, Paris, 1923, vol 17, pl 110. A woman with a basket over her arm and a girl with a hat on her head stand in foreground with their backs to the viewer looking at a woman who is standing behind a fence. Trees in background.
*80.304. New York, N.Y.

German, 20th Century

50. **George GROSZ** (1893-1959). *Die Schande,* 1919. Pencil. Framed 78.7 x 63.5 cm, obverse 52.1 x 40 cm; reverse 35.6 x 48.3 cm. Framed drawing with mat is sandwiched between two pieces of glass so that both sides can be seen. Obverse, to be seen vertically, shows a number of figures in a violent war scene. The title is printed in outlined block letters on a diagonal across the image. Reverse, to be viewed horizontally, is executed in a naive manner and shows a little girl wearing a blue dress with a pink bow. Two other stick figures are also shown.
80.309.2. De Kalb, Il.

SCULPTURE

American, 20th Century

51. **Harry JACKSON** (b 1924). *The Marshall III.* Patinated bronze. Approx 31.1 x 28.6 x 12.1 cm. No 241/1000. Mounted rider holds reins with his left hand and rifle held aloft with his right hand. Holstered gun rests on rider's right hip. Horse's forelegs rest on a landscaped plinth, rear legs are raised off the ground.
*80.300. Denver, Co. 2 Jul 80.

52. **Harry JACKSON** (b 1924). *The Marshall III.* Patinated bronze. Approx. 31.1 x 28.6 x 12.1 cm. Nos 479, 480, 491, 495, 499, 505 and two unnumbered castings. Mounted rider holds reins with his left hand and a rifle aloft with his right hand. Holstered gun rests on rider's right hip. Horse's forelegs rest on a landscaped plinth, rear legs are raised off the ground.
*80.297.1-8. New York. 28 Sep 80.
Reward

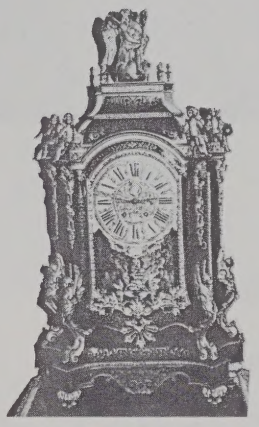
DECORATIVE ARTS

CANDLESTICKS, CANDELABRA, LAMPS

American, 19th Century

53. **TIFFANY STUDIOS.** *Dragonfly Lamp.* Leaded glass, bronze. Approx h 63.5 cm, shade diam 50.8 cm. Marked on base and edge of shade: "Tiffany Studios, New York". Driverhs license number: "J037 1215" may be scratched on lamp. Gold shade with dragonfly design and green ovals near top.
*80.296.3. Los Angeles, Ca. 20 Mar 80.

55. Tiffany Studios



61. Barth

54. **TIFFANY STUDIOS.** *Dragonfly Lamp.* Leaded glass, bronze. H 50.8-66 cm, shade diam 43.2 cm. Marked on base and edge of shade: "Tiffany Studios, New York''. Driver's license "J037 1215" may be scratched on lamp. Blue-green shade with red-eyed dragonfly design. Adjustable telescoping base.
*80.296.1. Los Angeles, Ca. 20 Mar 80.

55. **TIFFANY STUDIOS.** *Poinsettia Lamp.* Leaded glass, bronze. Approx h 61 cm, shade diam 50.8 cm. Marked on base and edge of shade: "Tiffany Studios, New York. Driver's license number:"J037 1215" may be scratched on lamp. Yellow shade with red and green flowers.
*80.296.2. Los Angeles, Ca. 20 Mar 80.

American, 20th Century

56. **TIFFANY STUDIOS.** *Acorn Lamp.* Bronze base, leaded glass shade. H 48.3, shade diam 30.5 cm. Shade is pale green and white design with the acorns in a darker green around lower edge of shade. Base is reed design with a bulbous shape at top and supporting arms for the shade.
80.294.7. Old Greenwich, Ct. 13 Sep 80.

57. **TIFFANY STUDIOS.** *Daffodil Lamp.* Bronze base, leaded glass shade. Shade diam 50-65 cm. Cone-shaped shade has green leaves at top with yellow flowers just above lower edge of shade. Green bronze reeded base has a knot about three-quarters of the way up the stem.
*80.294.6. Old Greenwich, Ct. 13 Sep 80.

Italian, 18th Century

58. *Candlesticks (Six).* Silver. H 75 cm, base 23 cm. Cat no 09/00002218. Rests on three scrolled feet. Stem is turned and knopped.
*80.293.14. Pistoia, Italy. 27 Jan 80.

CLOCKS, TIMEPIECES, WATCHES

English, 18th Century

59. **WILSON.** *Tall Case Clock,* ca 1790. English oak. H 2.1 m. Signed inside dial. Enamel dial with Roman numerals. Above face in a lunette is a picture of Haddon Hall.
*80.307.1. Montauk, NY. 21 Sep 80.

French, 17th Century

60. **ROUSSEAU** (Paris). *Clock.* Marquetry. 95 x 43 cm. Twelve piece enamelled dial. Case of marquetry on a black background surmounted by a winged figure blowing a trumpet and holding a feather.
*80.316.3. Pully, Switzerland. 2 Mar 80.

French, 18th Century

61. **BARTH** (Paris). *Console Clock.* Buhl marquetry, bronze. 100 x 50 cm. Dial of twelve enamelled plaques. Case has bronze figure ornaments along sides and at top.
*80.316.1. Pully, Switzerland. 2 Mar 80.

62. **Jacques Antoine LARESCH** (Besancon, 1700-82). *Bracket Clock.* Marquetry. 78 x 38 cm. Thirteen piece enamel dial. Marquetry case on a black background surmounted by a putto.
*80.316.2. Pully, Switzerland. 2 Mar 80.

63. **J. THURET** (Paris). *Clock.* Red tortoiseshell marquetry. 90 x 42 cm. Twelve piece enamelled dial.
*80.316.4. Pully, Switzerland. 2 Mar 80.

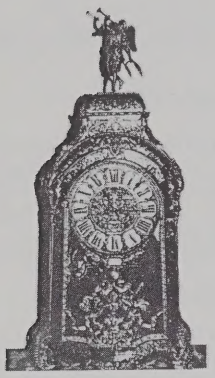
64. *Bracket Clock.* Approx. h. 70 cm. Regency style clock is richly embellished with bronze motifs. The white face has bronze hands, Roman numerals.
*80.315. Locarno, Switzerland. 29 Mar 80.

FURNITURE, ACCESSORIES

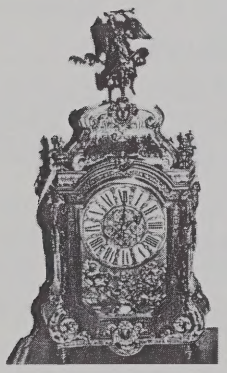
American, 18th Century

65. *Slant Top Desk,* ca 1760. Tiger maple. W 91.4 cm. Four drawers of graduated sizes, each with brass pulls and keyholes.
*80.307.2. Montauk, NY. 21 Sep 80.

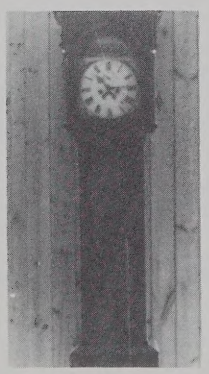
62. Laresch



60. Rosseau



63. Thuret



59. Wilson

Italian, 18th Century

66. *Casket,* Venetian. Wood. 129 x 77 cm. Richly carved and gilded with five miniature paintings inserted into front panels.
*80.302.5. Perugia, Italy. 27 Feb 80.

65. American, 18th c.

LITURGICAL OBJECTS

Italian, 16th Century

67. *Ciborium.* Gilded silver and gilded copper. H 24.5 cm. Cat no 09/00002212. Undulating base, knopped and turned stem, lower part of cup and cover bear decorative motifs consisting of two bishops, St. Jerome, the four evangelists, angels and symbols of the Passion. Cover surmounted by a cross.
*80.293.21. Pistoia, Italy. 27 Jan 80.

Italian, 17th Century

68. *Censer,* 1695. Silver. H 33 cm. Cat no 09/00002230. Plain, circular base with decorations on body, sides and domed top decoratively pierced. Decorated with a figure of St. Barbara and a tower with battlements. Lid is plain with an incised knob at top surmounted by a small ring holding a larger ring.
*80.293.8. Pistoia, Italy. 27 Jan 80.

69. *Chalice.* Silver. H 24 cm. Inscribed: "Opera di Santa Barbara". Cat no 09/00002242. Decorated with the symbols of the Passion.
*80.293.10. Pistoia, Italy. 27 Jan 80.

70. *Chalice.* Copper. H 22 cm. Cat no 09/00002240. Circular base, knopped and turned stem and lower part of bowl decorated with various scroll motifs and the symbols of the Passion.
*80.293.7. Pistoia, Italy. 27 Jan 80.

71. *Chalice.* Silverplate. H 24.5 cm. Cat no 09/00002244. Circular base, knopped and turned stem and lower part of bowl heavily decorated with leaf and scroll patterns and putti heads.
*80.293.6. Pistoia, Italy. 27 Jan 80.

72. *Chalice.* Silver. H 23 cm. Cat no 09/00002227. Heavily carved base has irregular edge. Knopped and turned stem and lower edge of cup are decorated with putti heads and symbols of the Passion.
*80.293.9. Pistoia, Italy. 27 Jan 80.

73. *Cross.* Silver. 51 x 40 cm. Cat no 09/00002222. Scroll pattern at the ends of the arms and outlining the plaque. Small figure of Christ and rays of light emerging at the crossing.
*80.293.19. Pistoia, Italy. 27 Jan 80.

74. *Incense Boat.* Silver. H 9 cm. Cat no 09/000002238. Plain, circular base. Body has overall leaf and scroll pattern. Top, hinged at center, has similar leaf and scroll pattern on each door with a heart in the center. Small, turned knobs at edges to raise doors.
*80.293.4. Pistoia, Italy. 27 Jan 80.

75. *Tablet of Veneration.* Silver or silverplate. 20 x 13 cm. Inscribed: "Opa. D.S. Barbara". Cat no 09/00002223. Pieta framed in center with a decorated base below, scrolling decorations and flowers at sides. Above frame is a winged putto head, more scrolls and a vase with much foliage at the top.
*80.293.18. Pistoia, Italy. 27 Jan 80.

Italian, 18th Century

76. *Bucket.* Silver. H 11 cm. Stamped with a lion cub and two indecipherable marks. Cat no 09/00002216. Circular base, short stem, body decorated with leaves and circles. Handle made of three pairs of "C's" in graduated sizes connected back to back and meeting at top in an open oval with a turned knob in the center.
*80.293.13. Pistoia, Italy. 27 Jan 80.

77. *Censer.* Silver. H 29 cm. Stamped: "D B". Cat no 09/00002221. Circular base with punched out decorations on body. Upper part is decoratively pierced with a leaf motif at top. Three chains connect it to a lid with a ring through the top.
*80.293.1. Pistoia, Italy. 27 Jan 80.

78. *Ciborium.* Silver. H 24 cm. Stamped: "leonicino, PC". Cat no 09/00002239. Circular base, turned and knopped stem. Bowl has decoration around base. Lid repeats decorative motifs on base and is surmounted by an orb and cross.
*80.293.5. Pistoia, Italy. 27 Jan 80.

79. *Ciborium.* Silver. H 21 cm. Stamped: "F C and a lion cub and an indecipherable mark. Cat no 09/00002220. Circular base and knopped stem are decorated. Cup is plain. Cover has decorative carving with an orb surmounted by a cross at top.
*80.293.20. Pistoia, Italy. 27 Jan 80.

80. *Containers for Sacred Oils (Three).* Silver. Approx h 12 cm. Each inscribed with one word: "CRISMI", "INFIR." "CATHE". Cat no 009/00002228. Each has circular base, short turned stem, leaf motif at base of body curved spout with a sphere at the tip, top surmounted by a sphere.
*80.293.11. Pistoia, Italy. 27 Jan 80.

81. *Crowns (Three).* Silver. H 19, 15 and 10 cm. Cat no 09/00002225. Each has a pierced crown with leaf decorations topped by a sphere surmounted by a cross.
*80.293.12. Pistoia, Italy. 27 Jan 80.

82. *Incense Boat.* Silver. H 7.5 cm. Cat no 09/00002237. Circular base with a decorative motif. Oval body has punched out designs. Hinged top opens on each side and is decorated with scrolls. Each door extends beyond the body and rises in a swirl.
*80.293.3. Pistoia, Italy. 27 Jan 80.

Italian, 19th Century

83. *Ciborium.* Silverplate. H 27 cm. Cat no 09/00002215. Circular base with rows of beaded decorations which are repeated on stem, cup and cover which is topped by a cross.
*80.293.16. Pistoia, Italy. 27 Jan 80.

84. *Cruets (Two).* Glass, silver. H 14.5 cm. Cat no 09/00002224. Tear-drop glass body with curved spout in glass. Tip of one spout capped with silver band. Circular bases are silver as is the base of the body, curved handle, ring around neck and top. One cruet also has a decoration in silver connecting the bottom of bowl with the neck.
*80.293.17. Pistoia, Italy. 27 Jan 80.

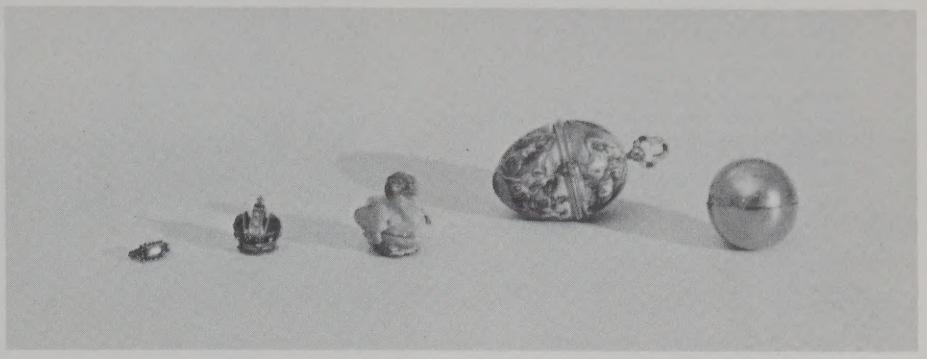
85. *Monstrance.* Silver and gilt. H 60 cm. Inscribed: "ODM". Stamped with a heraldic lion and an "F". Cat no 09/00002214. Triangular base on three claw feet Circular reliquary box surrounded by cloud motif with putti at the compass points. Rays, some wavy, and of various lengths, emerge from clouds.
*80.293.15. Pistoia, Italy. 27 Jan 80.

86. *Tray.* Silverplate. 22 x 16.5 cm. Cat no 09/00002232. Oval with an undulating edge, the rim decorated with shell and vine designs. In the center is a kneeling man in a landscape looking up at the sun.
*80.293.2. Pistoia, Italy. 27 Jan 80.

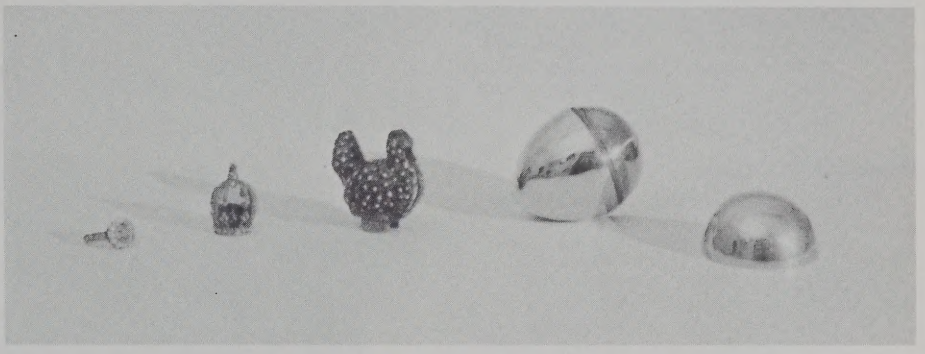
OBJECTS OF ART

German, 17th Century

87. *Egg,* Nuremberg. Enamel, gold. Egg overall l 4.6 cm, ring diam. 79 cm. Enamelled egg with open trefoil handle attached to broad end is decorated with two allegorical scenes. Egg opens at gold rimmed mid-section to reveal a hollow spherical gold yolk which divides in half. Inside a yellow enamel chick separates disclosing a red enamel and gold Renaissance-style crown with opals, moonstones and emeralds. A tiny gold finger ring with a baguette diamond surrounded by turquoise enamel teardrops is inside the crown.
*80.306.1. Oshkosh, Wi. 21 Oct 80.



87. German, 17th c.



88. Fabergé

Russian, 19th Century

88. **Peter Carl FABERGE.** *Easter Egg.* Platinum, gold, enamel. Egg overall l 5.1 cm, ring diam. 7 cm. Life-size platinum egg unscrews at its mid-section and contains a hinged yolk of yellow gold originally covered with yellow enamel. Inside is a gold chicken speckled with blue and white enamel which opens in half to reveal a gold crown set with diamonds. The crown opens to release a small finger ring with an emerald surrounded by a circle of diamonds. Rose cut diamonds are set in the ring band as well.
*80.306.2. Oshkosh, Wi. 21 Oct 80.

89. **Peter Carl FABERGE.** (Michael Evlampievich Perchin workmaster; K. Krijitsky, miniaturist). *Imperial Easter Egg,* 1893. Presented to Czarina Marie Feodorovna by her husband, Czar Alexander III. Ht 8.9 cm. Signed in Cyrillic "Faberge," hallmarks in Cyrillic "M.P." "72", crossed anchors and sceptre. Ref: Bainbridge, 1966, pl 59; Snowman, plate XXIII and p 78. Solid gold Louis XV style eff covered with transparent ruby enamel over basket-weave engine turning. Upon each of four oval panels, surrounded by a laurel wreath of rose-cut diamonds, is one numeral of the year 1893. The panels are hinged, and open to disclose four ivory miniatures showing views of Abastouman in the Caucases. The egg is surmounted by a large table-top diamond within a circle of rose-cut diamonds; the bottom is finished in a similar manner.
*80.306.3. Oshkosh, Wi. 21 Oct 80.

90. **Peter Carl FABERGE** (Michael Evlampievich Perchin, workmaster, K. Krijitski, miniaturist). *Imperial Easter Egg,* 1895. Gold, enamel, diamonds, emerald, sapphire. 10.2 x 6.7 cm. Signed in Cyrillic: "Faberge". Hallmarked in Cyrillic: "M.P", "56", crossed anchors and sceptre. Green and red gold Louis XVI style egg is divided into twelve sections by six vertical and three horizontal fillets of rose cut diamonds between two fillets of laurel leaves. At each intersection is a Siberian emerald and four red gold rosettes. At top is a blue-gray cabochon star sapphire surrounded with diamonds and a sunburst design of acanthus leaves. Bottom has similar design with swirl acanthus leaf center. The egg, covered in orchid pink opalescent enamel over engine turning of cross repeats, opens on a hinge and contains a folding screen in a red velvet pocket. Screen of gold resting on Greek key feet has ten miniatures painted on mother-of-pearl, signed and dated, 1891. They show two yachts and eight royal residences.
*80.306.4. Oshkosh, Wi. 22 Oct 80.

91. **Peter Carl FABERGE** (Henrik Wigstrom, workmaster). *Patch Box.* Gold, diamonds, agate. H 2.4 cm., diam 4.1 cm. Signed in Cyrillic: "Faberge", in Roman: "C.F.". Hallmarked: "H.W.", "72", "P-18-75", kokoshnik. Small yellow gold circular box with hinged lid is decorated around its circumference with vertical elliptical panels interspersed with rosettes and superimposed with festoons. Inside each panel at its base is a rosette. Narrow ribbed bands with repeated leaf design encircle top and bottom edges of box. On top the spoked wheel design of rose cut diamonds offsets the inset panels of black and rose moss agate.
*80.306.7 Oshkosh, Wi. 22 Oct. 80.

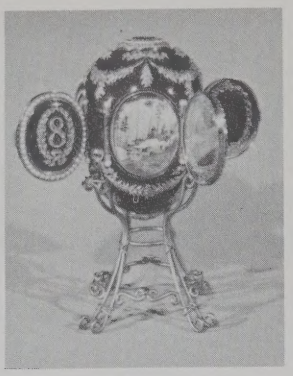
92. **Peter Carl FABERGE.** *Perfume Flacon.* Rock crystal, gold, enamel, diamonds, emerald. 7.3 x 3.2 x 2.7 cm. Signed in Cyrillic: "KF". Hallmarked: "56", crossed anchors and sceptre (?) scratched: "61141". Oval rock crystal flacon with hinged lid has fluted shoulders. Gold base of neck and top each have a fillet of rose cut diamonds and both are amethyst and amber transparent enamel with engine turning. Gold laurel leaves and swags with diamonds at the pivots encircle the top. Thumbpiece is a rose cut diamond and a cabochon emerald finial is mounted on top of the lid.

93. *Cigarette Case.* Silver gilt, enamel, diamonds; 1.0 x 8.6 x 4.1 cm. Hallmarked "H.B." (?), *kokoshnik*, Hall Inspector's initials "A.P." Rectangular silver gilt case covered with transparent coral enamel over engine turning. Around edges of hinged lid and encircling both ends of the case are gold bands. Gold chains of laurel wreaths with a rosette between each link extend around case adjacent to bands. Thumbpiece is set with rose-cut diamonds.
*80.306.9. Oshkosh, Wi. 21 Oct 80.

Russian, 20th Century

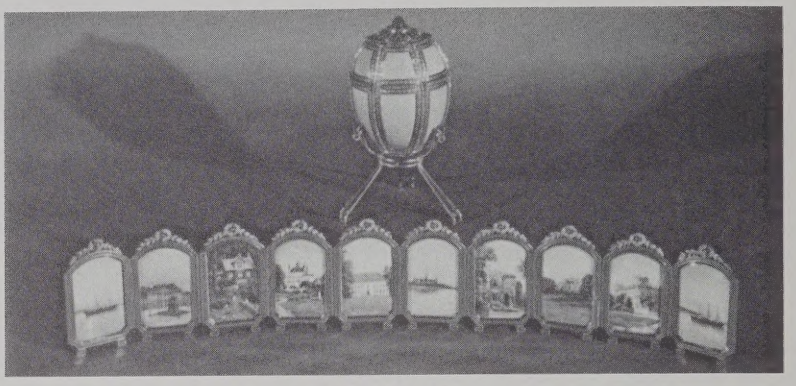
94. **Peter Carl FABERGE** (Henrik Wigstrom, workmaster; V. Zuiev, miniaturist). *Imperial Easter Egg*, 1912. Gold, enamel, diamonds; 11.8 x 8.9 cm. Engraved in Cyrillic "Faberge." Hallmarked "H.W.", "56", *kokoschnik*. French Empire style egg in solid gold covered with transparent bright emerald enamel over sunburst and horizontal wavy engine turning. It is divided by six vertical and four horizontal double fillets of rose-cut diamonds between which run fillets of gold laurel leaves and rosettes, on a ground of transparent ruby enamel over engine turning. Six panels are applied with gold mounts, alternating the double-eagle and military objects. Above and below wide fillets circumscribing the egg are applied with rosettes of diamonds alternating with circles of ruby enamel separated by conventional leaf and scroll ornaments. At top is a gold sunflower with a circla of diamonds around a flat-top diamond center showing the crown and cipher of the Dowager Empress. Bottom is similarly finished and shows the date 1912. Egg opens on a hinged lid and contains a folding screen of six octagonal ivory panels painted with miniatures showing members of the Empress' regiments. On reverse of each panel is a diamond-studded monogram and the crown of the Dowager Empress.
*80.306.5. Oshkosh, Wi. 21 Oct 80.

95. **Karl Karlovitch HAHN.** *Imperial Cigarette Case and Matchbox.* Gold, enamel, moonstone, diamond. 1.6 x 9.5 x 6 cm. Hallmarked: "56", crossed anchors and sceptre, "C.B."?. Engraved in English inside lid: "Presented to W.S. Johnston from H.I.M. the Czar of Russia through Major General Wogack of H.M.S. "Bobhr" at Naval Yard, Taku, China, in recognition of service entering forts as Interpreter of Ultimatum demanding surrender. June 17th, 1900. Rectangular gold case with hinged lid and tinder attachment with braided black cord and tassel has separate hinged match compartment with a striking device on the inside of the lid. Case has gold and ruby thumbpiece and is of transparent ruby enamel over engine turned panels separated by narrow gold frames with a modified egg and dart motif. Mounted on lid is a gold double headed eagle with a diamond in the central sheild.
*80.306.8. Oshkosh, Wi. 21 Oct 80.

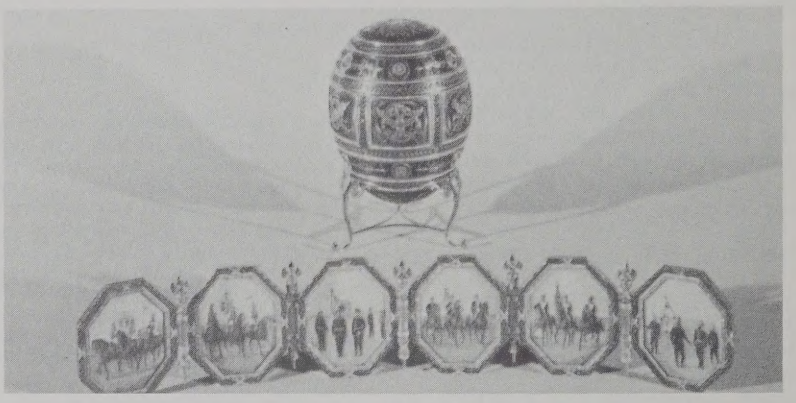


89. Fabergé

91. Fabergé

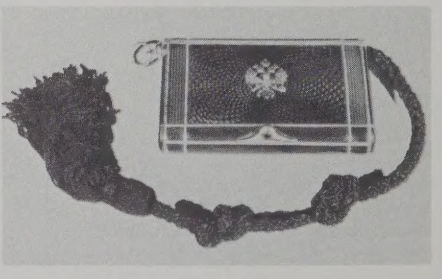


90. Fabergé

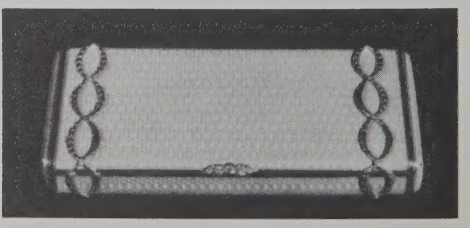


94. Fabergé

92. Fabergé



95. Hahn



93. Russian, 19th c.

RUGS, CARPETS

Indian, 17th Century

96. **IMPERIAL MUGHAL WORKSHOP.** *Carpet.* Silk. 207 x 143.5 cm. Rectangular field of trellised floral design in ivory, olive, blue-green, dark blue, deep pink and beige against a wine red ground. Main stripe of border scrolling tendrils bearing dark pink lotuses and olive-green lotus leaves against dark sea-green ground. Two subsidiary stripes with floral tendrils, guarded by small stripes with stepped chevron pattern. Senna knot.
*80.278. Oxford, England. 2 Feb 80.
Reward

Middle Eastern, Century unknown

97. **TABRIZ.** *Carpet.* Silk. 3.7 x 2.6 m. Antique. At center just above borders are male and female reclining figures flanked by similar scenes of seated male and female figures. Center of carpet has tree of life design rising from an ornate vase against a cream colored background. Surrounding tree of life are bowls of fruits. Oriental lamps in upper corners. Widest border has medallions of flowers alternating with crouching deer. Basic color of carpet is rust, but carpet is multi-colored with much dark and light blue Cream colored silk fringe.
*80.301. Scarsdale, NY. 1978.
Reward

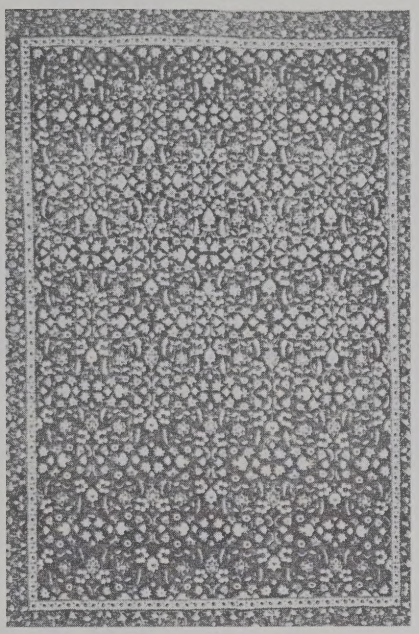
SILVER

American, 19th Century

98. **STEBBINS COMPANY.** *Tea Service (3 Piece),* ca 1810. Silver. Teapot 26.7 x 33 cm, sugar bowl h 26.7, creamer 19.1 cm across handle. Marked on base of each piece: E. Stebbins and Co., New York. All pieces have turned supports, fluted bodies, acanthus leaf molded rims, scrolling handles. Teapot has leaf molded snake spout and flower form finial. Two handled covered sugar bowl has flare form finial. Cream pitcher has a flaring spout and handle.
80.284.1-3. Vienna, Va. 6-14 Sep 80.

English, 19th Century

99. **SHEFFIELD** (London). *Covered Entree Dish and Warming Stand,* 1825-6. Silverplate. Hallmarked: "HI". Rectangular dish with gadrooned border has a cover with a similar border around top edge and a decorative handle within the border.
*80.311 a-c. Houston, Tx. summer 80.



96. Mughal

97. Tabriz

ANTIQUITIES

PREHISTORIC

Coins, Celtic (2nd Century BC)

100. *Coin of Parisii,* Celtic, 2nd c BC. Gold. Diam 2.3 cm. Acc no. 17.191.121. Ref.: De Ricci, Catalogue of Gallao-Roman Antiquities belonging to J. Pierpont Morgan, pl VII, no 121. Obverse: left profile head with curls. Reverse: stylized horse with canopy.
*80.292.3. New York, NY. 14 Oct 80.

101. *Coin of the Aulerci Cenomani,* Celtic, 2nd c BC. Gold. Diam 2.1 cm. Acc no 17.191.120. Ref.: De Ricci, Catalogue of Gallo-Roman Antiquities belonging to J. Pierpont Morgan. Obverse: left profile of a female head surrounded by wavy dotted lines. Reverse: left profile of a charioteer driving a human-headed horse over the prostrate body of a winged enemy.
*80.292.4. New York, NY. 14 Oct 80.

Jewelry, Bronze Age

102. *Dress Fastener,* Irish, 8th c BC. Gold. 6.4 x 12.1 cm. Acc no 47.100.9. Curved shank connecting hollow cones, the inner and outer rims of the cones are decorated with incised chevron bands.
*80.292.1. New York, NY. 14 Oct 80.

103. *Sleeve Fastener,* Irish, 8th-6th c BC. Gold. 2.9 x 5.4 cm. Acc no 47.100.10. Curved shank decorated with incised striations connecting unornamented disks.
*80.292.2. New York, NY. 14 Oct 80.

GREEK

Sculpture, Hellenistic (4th-3rd centuries BC)

104. *Architectural Fragment.* Marble. 30 x 15 x 8 cm. Head of a man with a long beard and a crown of three rows of shell curls incorporated into a larger stone carving.
*80.320.11. Fondi, Italy. 5 Jan 80.

105. *Female Head.* White marble. H 26 cm. Head with a round profile has hair pulled back into a bun at the nape of her neck. A thin lock of hair behind one ear falls onto her shoulder.
*80.320.4. Fondi, Italy. 5 Jan 80.

106. *Fragment of A Statuette.* White marble. 27 x 20 cm. Fragment composed of part of the base, the calf and foot of a child's leg beside which is part of a dolphin.
*80.320.3. Fondi, Italy. 5 Jan 80.

107. *Head of A Putto.* Marble. Small head with extensive breakage on the right side of the face.
*80.320.12. Fondi, Italy. 5 Jan 80.

108. *Head of an Old Man.* Marble. H 20 cm. Old bearded man has wisps of hair close to his head, some ending in curls. There are wrinkles on his brow, around his eyes and running from his nose to the corners of his mouth.
*80.320.10. Fondi, Italy. 5 Jan 80.

109. *Male Head.* White marble. H 17 cm. Small head, broken off at the base of the neck, turns slightly to the left. The curls were made with a drill. The features of the face are worn away.
*80.320.6. Fondi, Italy. 5 Jan 80.

110. *Male Head.* Wide grained white marble. H 26 cm. Beardless head broken off under the chin has a cap of short wavy curls. Nose is broken off and there is damage to the mouth, eyes and forehead. The back of the head is missing.
*80.320.2. Fondi, Italy. 5 Jan 80.

111. *Male Torso.* White marble. 55 x 40 cm. Nude torso without arms and with part of the left shoulder broken off.
80.320.9. Fondi, Italy. 5 Jan 80.

112. *Male Torso.* White marble. 35 x 17 cm. Nude torso with a soldier's cloak draped over left shoulder and fastened at right-shoulder. He carries a goat-skin on his left shoulder.
*80.320.1. Fondi, Italy. 5 Jan 80.

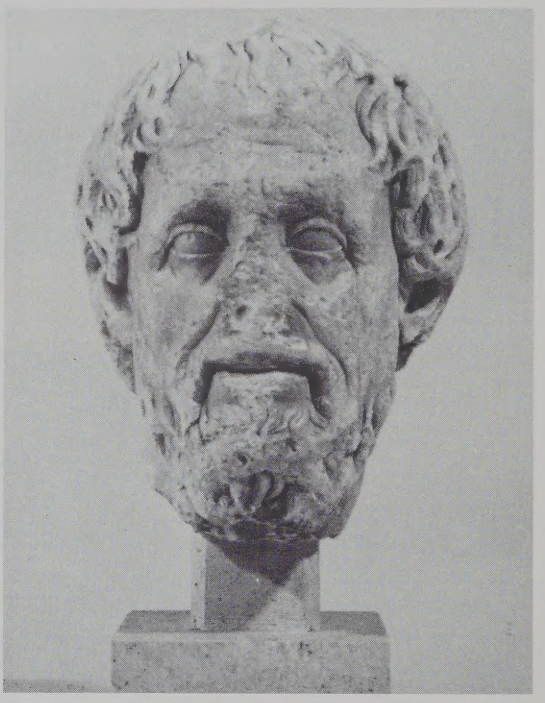
113. *Nude Female Torso.* Wide grained white marble. H 30 cm. Torso without arms has much erosion to the breasts. There is a lock of hair on the right shoulder.
*80.320.8. Fondi, Italy. 5 Jan 80.

114. *Torso of A Satyr.* White marble. H 41 cm. Torso turns slightly to left and inclines forward. The left leg is slightly forward compared with the right.
*80.320.7. Fondi, Italy. 5 Jan 80.

Vessels, Hellenistic (4th-3rd centuries BC)

115. *Small Urn.* Marble. H 40 cm, diam at mouth 33 cm. Cylindrical, with a simple rim jutting out, the urn has four zones of bands encircling it. The base on which it rests is rough with three feet in the form of flat disks. The cone-shaped cover surmounted by a sphere is also encircled by four zones of bands.
*80.320.5. Fondi, Italy. 5 Jan 80.

104. Hellenistic



107. Hellenistic

105. Hellenistic

114. Hellenistic

ROMAN

Jewelry, Imperial - 1st C. AD

116. *Pennanular Brooch.* Bronze. 5.1 x 6.9 cm, l with pin 7 cm. Acc no 17.191.120. In form of a loop with ends turned back. Ends with slots once held amber. Partly hollowed pin looped to body.
*80.292.7. New York, NY. 14 Oct 80.

Jewelry, Imperial - 2nd C. AD

117. *Fibula.* Gold. L 6.4 cm. Acc no 47.100.12. Elaborate spring and long raised pin holder. Pin is missing.
*80.292.6. New York, NY. 14 Oct 80.

Jewelry, Imperial - 3rd C. AD

118. *Fibula.* Gold. L 8.4 cm. Acc no 47.100.11. Chased decoration on bow, long pin holder terminating in a loop.
*80.292.5. New York, NY. 14 Oct 80.

Sculpture, Imperial - 3rd C. AD

119. *Young Boy.* Marble. 25 x 12 cm. Head and shoulders of a young boy with short wavy hair. Modelled in the round.
*80.313. Rome, Italy. 10 Nov 79.

112. Hellenistic

110. Hellenistic

ETHNOGRAPHIC OBJECTS

AMERICAN INDIAN

120. **NAVAJO TRIBE.** *Bracelet,* ca 1900. Silver, turquoise. Diam 6.2 cm, w 4.4 cm. Solid silver bracelet with three square Mexican turquoises in center in a vertical row. They are flanked by a bead and rope design. Several horizontal rows of rope design.
*80.299.2. Los Angeles, Ca. 16 Oct 80.

121. **NAVAJO TRIBE.** *Bracelet,* ca 1890. Silver, Black Matrix turquoise. Diam 6.7 cm, w 1.9 cm. Two silver bands with thin, twisted silver between them, set with seven round turquoises of slightly graduated size. Silver beads set between each turquoise at top and bottom. Silver stamped with a triangular motif.
*80.299.3. Los Angeles, Ca. 16 Oct 80.

122. **NAVAJO TRIBE.** *Bracelet,* ca 1900. Silver, Turquoise. Stone 10.2 x 6.7 cm. Silver bracelet has large, robin's egg blue turquoise stone with rounded corners. Mounted on an openwork structure of three parallel portions of twisted silver wire and two crossbars of wire. Side ornamentation has two triangular pieces of silver stamped with a sun design. *80.299.1. Los Angeles, Ca. 16 Oct 80.

ORIENTAL ART

CHINESE

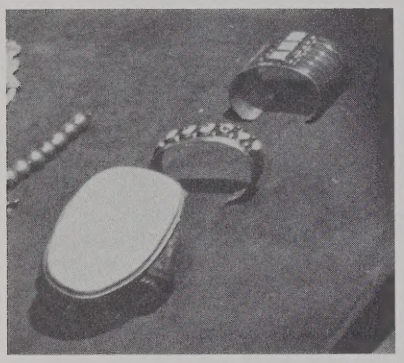
Ceramics, Ch'ing Dynasty (1644-1912 AD)

123. *Porcelain Set (Three Pieces).* Porcelain. 11.4 x 5.7 cm. Marked on foot: "Produced in Chien Lung Era of the Ching Dynasty". Molded and glazed in bronze color with gold, red-brown and blue. Each piece has a flitted wood base. 80.289.2. Laguna Niguel, Ca. 12 Jul 80.

Jades, Ch'ing Dynasty (1644-1912 AD)

124. *Recumbent Lion,* 17-18th c. White jade with iron rust markings. 41 x 77 x 73 mm. Sleeping lion, his body coiled around, rests his flat heavy head with prominent eyes and nostrils on his flank. Details of mane, tail, eyebrows and beard are incised with striations. *80.295. New York, NY. 22 Oct 80.

125. *Urn,* 19th c. Jade. 19 x 16.5 x 6.4 cm. Mottled green nephrite urn with mythical animal handles mounted on a carved rectangular base. Ancient diaper pattern in center and lotus design at top and bottom. Carved in early Ming style. 80.289.3. Laguna Niguel, Ca. 12 Jul 80.



120-22. Navajo

124. Ch'ing Dynasty

INDEX . . .

American, 1-14, 44-47, 51-57, 65, 98, 120-122
Barth, 61
Bates, David, 16
Bazzi, Giovanni Antonio, 29
Betto, Bernardino Di, 28
Buchser, Frank, 43
Carriere, Eugene, 48
Celtic, 100-101
Chinese, 123-125
Colman, Samuel, 1-2
Corot, Jean Baptiste Camille, 19-20
Courmes, Alfred, 23
Depero, Francesco, 42
Dolci, Carlo, 32
Dongen, Dionys van, 15
Dutch, 15
English, 16-17, 59, 99
Faberge, Peter Carl, 88-92, 94
Fitzgerald, John Anster, 17
French 18-23, 48-49, 60-64
Frisch, F.C. or M.C., 25
German, 24-27, 50, 87
Gibson, Ralph H., 45
Greek, 104-115
Gropper, William, 4-8
Grosz, George, 50
Hahn, Karl Karlovitch, 95
Henri, Robert, 9
Imperial Mughal Workshop, 96
Indian, 96
Italian, 28-42, 58, 66-86
Irish, 102-103
Jackson, Harry, 51-52
Kirchner, Ernest Ludwig, 27
Knight, Charles R. 10-13
Laresch, Jacques Antoine, 62
Liani, Francesco, 40-41
Middle Eastern, 97
Navajo Tribe, 120-122
Neapolitan School, 33
Pissarro, Camille, 49
Renoir, Pierre Auguste, 21
Roman, 116-119
Rosenberg, Johann Carl Wilhelm, 26
Rousseau, 60
Rousseau, Theodore, 22
Russian, 88-95
Sheffield, 99
Smith, Ernest, 14
Stebbins Company, 98
Swiss, 43
Tabriz, 97
Thuret, J., 63
Tiffany Studios, 53-57
Twachtman, John Henry, 3
Van Loo, 18
Venetian School, 30, 34-36
Warhol, Andy, 47
Watkins, Carleton, 46
Wilson, 59